HIGHLIGHTS
from the
Thomas Fisher Rare Book Library

HIGHLIGHTS FROM THE THOMAS FISHER

RARE BOOK LIBRARY

UNIVERSITY OF TORONTO

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This exhibition is based on the Library's Brief Guide to the Collections and emphasises a few of the many special collections described therein. Each case has been prepared by a different member of the staff. It is hoped that the selection will so whet the appetite that the viewer will be inspired to delve further into the Library's resources.

Case 1: PAPYRI

The papyri on display are part of a collection of thirty-six pieces now in the Thomas Fisher Rare Book Library. They date from the third century B.C. to the third century A.D. Written in Greek, they give valuable information not only about various aspects of life in Egypt during this period, but also about the language used both in everyday life and in official documents of all types. The collection includes literary fragments, legal documents such as wills, marriage contracts, and tax receipts, as well as some personal papers and private letters.

The papyri were found during excavations by the British archaeologists B.P. Grenfell and A.S. Hunt at several sites in the Fayûm, at Hibeh, and at Oxyrhinchus (now Behneseh) in Egypt. The excavations, carried out from 1895 to 1908, were financed by the Egyptian Exploration Fund, which had been set up in England to solicit funds for Egyptian archaeological expeditions. Part of the Fund's function was to ensure that all items recovered from the expeditions were given to public museums and institutions and that the distribution of items was proportionate to the contribution of an area or country. Between 1901 and 1906 the papyri in this collection were sent by the Fund to the University of Toronto and to Victoria University in return for donations made by Torontonians. In 1977 Victoria College Library placed its papyri on permanent loan in the Thomas Fisher Rare Book Library where they joined the other fragments which had been given directly to the University Library in 1901.

The numbering and notes for the papyri displayed are taken from the descriptive catalogues published by Grenfell and Hunt.

Letter from Demophon to Ptolemaeus. Dated ca. 245 B.C. Hibeh 54.

The oldest manuscript in the Library.
Demophon writes to ask that a musician and a dancer be sent to him for a ceremony. He requests that a slave be returned to him if Ptolemaeus has arrested him. He orders various foodstuffs to be sent to him by boat.
Note the traces of painted decoration on the verso. These date from the papyrus' use as part of the cartonnage, or burial case, for a mummy.

Letter from Ilarion to Alis. Dated 1 B.C. Oxyrhinchus 744.

The best known of the Library's papyri and frequently quoted as evidence of the custom of exposing female infants. Written by Ilarion to his sister (i.e. wife) Alis, the letter is affectionate in tone, despite the instructions given.

Marriage contract between Dionysius and Sarapous. Dated 81-95 A.D. Oxyrhinchus 265.

Dionysius acknowledges his bride's dowry, consisting of four minae of gold, three dresses, and some property. Sarapous promises obedience to her husband and he, in return, promises not to ill-use her.

Letter from Gemellus to Epagathus. Dated 95-96 A.D. Fayûm 111.

One of a group of documents excavated from a house at Kasr el Banât in the Fayûm. Gemellus can be identified as an elderly army veteran, head of his family, and a property owner of considerable importance. He appears to have leased his farm to Epagathus, who is possibly his nephew, and the letter contains instructions on flooding the olive yards as well as reproaches for having lost two pigs through mismanaging their transport.

Articles of apprenticeship for Thonis, ward of Ischyrion, to Heraclas. Dated 183 A.D. Oxyrhinchus 725.

Thonis is to be apprenticed to Heraclas for five years to learn the trade of weaving. The contract sets out arrangements for wages, clothing, instruction, and holidays (which may not exceed twenty days a year).

Contract made by Antonia Asclepias with two stone cutters. Dated to the second century A.D. Oxyrhinchus 498.

The stone cutters promise to supply building stones for Antonia Asclepias' house. The contract itemizes the cost of eight different types of squared stones, and specifies that the workmen will each receive "both a loaf and relish" during every day worked.

Case 2: THE LOUIS BLAKE DUFF COLLECTION

Louis Blake Duff (1878-1959) has been described as a man of many parts -- a composite man. He began his working career as a school teacher, became a reporter with several Ontario newspapers, editor of the Welland Telegraph, and eventually its owner for 19 years. His newspaper career was followed by a career in the world of finance when he established and conducted the Niagara Finance Co. Ltd. L.B. Duff's other interests during these years were wide and varied. As a sportsman he played soccer and managed a team and also served as the President of the Ontario Hockey Association. He took great interest in the local history of the Niagara Peninsula and was secretary of the Welland Historical Society for 20 years, editing and supervising its publications. He was also twice President of the Ontario Historical Society and a member of its executive for 25 years. As a writer he

contributed many articles on the history of printing to periodicals at home and abroad. In Welland, Ontario he was involved with the local theatre, the Children's Aid Society, the Canadian Red Cross, the Rotary Club and the Board of Trade.

L.B. Duff's private library grew to approximately 10,000 volumes over the years, with a large proportion relating to the development of printing and the press. In 1956 Duff donated 800 books to the library on this subject -- books, pamphlets and periodicals on the art of the book, including material on calligraphy, illuminated manuscripts and famous printers, as well as specimens of fine printing, particularly Canadian.

Thomas, Isaiah (1749-1831) The History of Printing in America. Worcester, I. Thomas, 1810.

Hunter, Dard (b. 1883) Papermaking Through Eighteen Centuries. New York, W.E. Rudge, 1930.

Ames, Joseph (1689-1759) Typographical Antiquities; being an historical account of printing in England. London, Printed by W. Faden; and sold by J. Robinson, 1749.

Jennings, Oscar (1851-1914) Early Woodcut Initials. London, Methuen [1908]

The Colophon; a quarterly for booklovers. Vol. 1, Feb. 1930. New York, Pynson Printers.

Plomer, Henry Robert (1856-1928) English Printers' Ornaments. London, Grafton, 1924.

Bewick, Thomas (1753-1828) A Memoir of Thomas Bewick Written by Himself. Embellished by numerous wood engravings designed and engraved by the author for a work on British fishes. Newcastle-on-Tyne, Printed by R. Ward for J. Bewick, 1862.

Case 3: THE DE LURY COLLECTION

Alfred De Lury was associated with the University of Toronto for half a century. A graduate of the University, he became a lecturer in and later head of the Department of Mathematics. From 1922 until his retirement in 1934 he was Dean of Arts.

Well known both locally and internationally as a mathematician, De Lury was equally drawn to the arts. Of Irish descent, he had always regarded himself as being completely Irish. The burgeoning of the Anglo-Irish Renaissance at the turn of the century captured the imagination of an already dedicated book collector, and soon De Lury was able to visit Ireland and make the acquaintance of the fascinating group centred around the Yeats family. Long before anyone else in Canada was collecting Anglo-Irish literature, he was purchasing, as a matter of course,

first editions of all the well known authors in W.B. Yeats's circle, and especially the desirable products of Elizabeth Corbet Yeats's private press, the now famous Cuala Press.

The Library has built upon the excellent foundation laid by Dr. De Lury, and the collection now numbers over 5000 items. It covers the whole spectrum of W.B. Yeats's acquaintances, including both the celebrated and the obscure.

In the exhibition is a bill from Elizabeth Yeats for four items purchased by Dr. De Lury from the Cuala Press in 1913, and the four items themselves:

Yeats, William Butler (1865-1939) A Selection from the Love Poetry of William Butler Yeats.

Yeats, W.B. Poems Written in Discouragement.

Dowden, Edward (1843-1913) A Woman's Reliquary.

A Broadside. 6th year. Illustrated by Jack B. Yeats.

Other items shown include:

Russell, George William (1867-1935) Vale and Other Poems, by AE. London, Macmillan, 1931.

Synge, John Millington (1871-1909) The Playboy of the Western World. Dublin, Maunsel, 1907.

Yeats, William Butler. The Tower. London, Macmillan, 1928.

Yeats, W.B. Poems. Dublin, Cuala Press, 1935.

Gregory, Isabella Augusta, Lady (1852-1932) The Workhouse Ward. London, Putnam, 1910.

Gregory, I.A., Lady. On the Racecourse. London, Putnam, 1926.

A small selection from the works of representative authors is shown as well.

Case 4: GEORGE MILLER AND SON, ARCHITECTS

This collection consists of several hundred architectural drawings by George M. Miller, who practised in Toronto from the 1880's to the 1920's, and his son, W.J. Miller, who carried on the firm into the 1950's. Their houses and public buildings were erected in Toronto, Lindsay, Belleville and many other parts of southern Ontario, and exhibit a wide variety of sizes and types. Examples are the Lillian Massey Building,

Avenue Rd. at Bloor St.; the interiors of the Massey Mansion on Jarvis St.; the Toronto General Trusts Building on Bay St. (now demolished); the Wedlock house in Thorncrest Village, and many other residential, commercial and institutional structures.

Case 4 features the Carnegie Free Public Library in Lindsay, Ontario, a red brick structure in modern Greek style, which was opened to the public on July 5, 1904. Displayed are three of G.M. Miller's twenty five original plans and two of W.J. Miller's six drawings for an addition, circa 1930.

1. Photograph of G.M. Miller.

2. Plan of proposed library building
   Front elevation, side elevation, longitudinal section, plans of basement and ground floor; ink on drawing paper, water colour wash; G.M. Miller, ca. 1903.

3. Library at Lindsay, Ont.
   Plan of ground floor; ink on linen; G.M. Miller, ca. 1903.

4. Library at Lindsay, Ont.
   Library furniture: Perspective of table, front and end elevation of paper rack, front and end elevation and section of periodical rack; blue and black ink on linen; G.M. Miller, ca. 1903.

5. Proposed additions to the Lindsay Public Library
   Perspective; ink on drawing paper; W.J. Miller, n.d.

6. Proposed additions to the Lindsay Public Library
   Front elevation and ground floor plan; ink on coated tissue; W.J. Miller, n.d.

Case 5: THE GILBERT BAGNANI COLLECTION OF PETRONIUS

Often called the first picaresque novel, the Satyricon is believed to have been written in the first century A.D. by Petronius Arbiter, Roman consul and intimate of Nero, for the amusement of the Emperor and his coterie. From the first publication of some rediscovered fragments in the late fifteenth century down to the present day, the Satyricon has continued to amuse and entertain its readers and to inspire artists of each century to illustrate its scenes for a multitude of special editions. Classical scholars from the Renaissance to this century have also prized the work as an invaluable linguistic and historic document. Written in a satiric blend of genres and styles, the work contains much colloquial Latin, unrecorded elsewhere, while its various stories reveal in vivid detail many otherwise unknown aspects of Roman life and mores in the elegant, decadent Silver Age.

The fine collection of Petronius now at the Thomas Fisher Rare Book Library is part of a large personal library assembled by Gilbert Bagnani, Professor of Classics at University College from 1945 to 1966, and himself the author of a work on Petronius. In 1960 Professor Bagnani presented his collection of works by and about Petronius to the University of Toronto Library, and continued to make additions to it over the next few years. The Bagnani Collection now contains most of the significant editions of the Satyricon published since the fifteenth century and reflects the complicated textual history of Petronius' work which survived the ages only in widely dispersed fragments, discovered and reassembled over the course of two centuries. It is hoped that the small selection of editions which are displayed and listed here will indicate something of the richness of this collection.

Satyrici fragmenta quae extant. Venetiis, Impressum per Bernardinum Venetum, de Vitalibus, 1499.

The first fragments of Petronius' work to be published. This edition which also includes an oration by Dio Chrysostom is their second printing. They had previously appeared as part of a collection of excerpts from classical authors entitled Scriptores panegyrica veteres, published in Milan around 1482.

Satyricon. Lvgdvni, Apud I. Tornaesivm, 1575.

The first publication of a large portion of the Satyricon. This edition contains almost twice as much of Petronius' work as the previously published fragments. The Huguenot scholar, Jean de Tournes, of Lyons, who was both editor and publisher, based his text on a manuscript owned by M. Dalechamps, Professor of Medicine at Lyons. In addition Tournes was able to consult a manuscript in the library of the scholar and jurisconsult, Jacques Cujas. Both of these manuscripts are now lost.

Satyricon, cum fragmento nuper Tragurii reperto. Amstelodami, Typis I. Blaev, 1669.

The first edition to include as part of the narrative the newly discovered section describing the dinner at Trimalchio's. The manuscript containing this famous part of the Satyricon was discovered in the 1650's in a library on the island of Trau (Trogir) off the coast of Dalmatia. First published in Padua in 1664,* the manuscript's authenticity was doubted until it was sent to Rome in 1668 for examination by classical scholars. Known as the Codex Traguriensis, and dated 1473, it was found to be indisputably genuine and is now in the Bibliothèque nationale in Paris. A typographical facsimile of it, published by Blaeu in 1671, is bound with this edition of the Satyricon.

Petrone latin et francois, traduction entiere, suivant le manuscrit trouvé a Belgrade en 1688. [n.p.] 1698.

A French translation by François Nodot containing numerous additions

* Copy in the Bagnani Collection

later proved to be forgeries. First published in 1692, Nodot's version of the Satyricon caused a sensation. The additions, which he claimed to have taken from a newly discovered manuscript at Belgrade, clarified and unified the narrative so that it resembled a titillating novel instead of a puzzling collection of fragments. Numerous editions were published incorporating the new passages even after these were proved to be forgeries. This deluxe edition in three volumes is on large paper with plates by Jean Sauvé.

The Satyrical works of Titus Petronius Arbiter, in prose and verse ... Made English by Mr. Wilson, Mr. Burnaby, Mr. Blount, Mr. Tho. Brown, Capt. Ayloff, and several others. London, S. Briscoe, and are to be sold by B. Bragge, 1708.

A new English translation of Petronius, expanded from the first translation by Mr. Burnaby, which had been published in 1694.* This translation includes a "life and character" by St. Evremond and retains the Nodot additions. The plates are by Charles Knight.

Petronius; a revised Latin text of the Satyricon with the earliest English translation (1694) now first reprinted with an introduction, together with one hundred illustrations by Norman Lindsay. London, Priv. print. by R. Straus, 1910.

The illustrations by the well known Australian artist, Norman Lindsay, not only capture the atmosphere of the Satyricon, a favourite book of the artist's, but reflect his determination to create as accurate a setting as possible in his drawings. Lindsay spent part of the fall of 1909 sketching details in Pompeii and later consulted the collections at the British Museum to authenticate details. This limited edition of 265 copies was an immediate success, selling out to enthusiastic collectors only a few days after its publication. Lindsay's illustrations were later reproduced in the Fanfrolico Press edition of 1922.*

The Satyricon of Petronius Arbiter. In the translation attributed to Oscar Wilde. Chicago, P. Covici, 1927.

An elegant, limited edition with wood engravings by the American artist, Allen Lewis, and typography by Douglas McMurtrie. The translation, falsely ascribed to Wilde, was first published in Paris in 1902.*

Le Satyricon. Cuivres gravés par André Derain. [Paris, M. Fequet et B. Baudier, 1951]

An outstanding example of the French livre d'artiste with 33 copper engravings by André Derain and 43 wood engravings executed by Paul Boudier after Derain's designs. The translation is by Héguin de Guerle.

Bagnani, Gilbert. Arbiter of Elegance; a study of the life and works of C. Petronius. Toronto, University of Toronto Press, 1954.

* Copy in the Bagnani Collection

Case 6: THE LIBRARY OF JOHN GRAVES SIMCOE

Before he was appointed the first lieutenant-governor of Upper Canada in 1791, John Graves Simcoe (1752-1806) had had a distinguished career as a soldier. He fought in the American Revolutionary War, where he commanded the loyalist Queen's Rangers. He was wounded at the battle of Brandywine in 1777, and two years later was taken prisoner, narrowly escaping with his life. The years between 1781 and 1791 were spent in England, where he and his wife acquired the estate of Wolford in Devon. The books in the Simcoe Collection, formerly at Wolford Lodge, belonged to Simcoe and his father, Captain John Simcoe, a naval officer. They consist mainly of works on military science and tactics -- the library of an eighteenth-century officer. The collection was presented to the University of Toronto in 1927 by Sir Leicester Harmsworth.

Barry, Gerrat (fl. 1624-1642) A Discourse of Military Discipline. Bruxells, Widowe of J. Mommart, 1634.

Girard, Pierre Jacques François. Traité des Armes. Paris, Moette, 1737.

Muller, John (1699-1784) A Treatise Containing the Practical Part of Fortification. 2d ed. London, A. Millar, 1764.

[Stone, Nicholas] (1586-1647) Enchiridion of Fortification. London, Printed by M.F. for R. Royston [1645]

Case 7: THE LIBRARY OF JAMES FORBES

James Forbes was born about 1629 near Aberdeen and spent most of his working life in Gloucester, where he went to preach and lecture at the Cathedral in 1654. He was ejected at the Restoration in 1660 but continued his ministry as best he could until his death in 1712. Despite his many imprisonments for nonconformity, his library of some 1600 books and pamphlets, as well as some manuscript material, somehow survived practically intact. "Its great value is the representative evidence it affords of the interests of a man who as nonconformist, scholar and divine, remained for over sixty years sensitive to the complicated movements of late seventeenth century religious and political controversy." (Professor Peter Heyworth, Forbes Collection, Notes on Collections of the University of Toronto Library, 1).

Baxter, Richard (1615-1691) The Reasons of the Christian Religion. London, Printed by R. White, for Fran. Titon, 1667.

Baxter was one of the most prolific and influential of the seventeenth century dissenters. His writings form the largest group in the Forbes Collection with 61 titles represented.

Leigh, Edward (1602-1671) Annotations Upon All the New Testament,

Philogicall and Theologicall. London, Printed by W.W. and E.G. for William Lee, 1650.

An example of the many biblical commentaries in the collection.

Williams, Daniel (1643?-1716) Gospel-Truth Stated and Vindicated; wherein some of Dr. Crisp's opinions are considered, and the opposite truths are plainly stated and confirmed. London, Printed for John Dunton, 1692.

This work is centred around Tobias Crisp's antinomian theories of free grace. Williams's own library formed the basis for the well-known library of nonconformity in London known as Dr. Williams's Library.

Chauncy, Isaac (1632-1712) Neonomianism Unmask'd; or, The ancient gospel pleaded against the other, called a new law or gospel. In a theological debate, occasioned by a book lately wrote by Mr. Dan. Williams, entituled, Gospel-truth stated and vindicated. London, Printed for J. Harris, 1692.

Bound with twelve other pamphlets on this and related subjects. Strong feelings on Williams's book led to the break-up of a recently formed union of presbyterian and congregational ministers in London. Here can be seen the initials and mottoes of James Forbes which he wrote in almost all his books: J.F. Suprema optima. Fugit hora. Ora labora. Spe expecto (The highest and the best. Time flies. Pray and work. I wait in hope).

Polhill, Edward (1622-1694?) A Discourse of Schism. London, Printed for Thomas Cockerill, 1694.

Here Polhill argues that nonconformity should not be considered as a schism.

Du Moulin, Pierre (1568-1658) The Anatomy of Arminianisme; or, The opening of the controuersies of these times ... concerning the doctrine of Prouidence, of predestination, of the death of Christ, of nature and grace, etc. London, Printed for Nathanael Newbery, 1626.

A treatise against the anti-Calvinist theories of Jacobus Arminius (1560-1609) and his followers.

Leydecker, Melchior (1642-1721) De Historia Jansenismi libri VI. Trajecti ad Rhenum, Apud Franciscum Halmam, 1695.

Leydecker, a Dutch Protestant theologian, here discusses the life of Cornelius Jansen (1585-1638) Bishop of Ypres, and his ideas concerning the questions of free will, justification by faith and the nature of divine grace, first proposed in his Augustinus published posthumously in 1640, which gave rise to the spiritual movement known as Jansenism.

Keach, Benjamin (1640-1704) Antichrist Stormed; or, Mystery Babylon the

great whore, and great city, proved to be the present Church of Rome. London, Printed for Nath. Crouch, 1689.

One of the many anti-Catholic polemics prevalent throughout the seventeenth century.

A Collection of Divine Hymns, Upon Several Occasions. London, Printed for Tho. Parkhurst, 1694.

Facing the title page are holograph verses by James Forbes.

Forbes, James (1629?-1712) Pastoral Instruction; being some remains of the Reverend James Forbes, M.A., late minister of the Gospel in Glocester. London, Printed for John Clark; and Gabriel Harris, Glocester, 1713.

Includes A farewel letter of advice to his people "from an aged minister to his surviving friends; to be communicated to them soon after his decease" which gives some autobiographical details. Although James Forbes published at least three other works none of them are represented in his library.

Forbes, James. Holograph notes for sermons on: Psalm 119, v. 71; Luke 19, v. 41-42.

Case 8: ITALIAN THEATRE

Italian plays performed before 1815, with a particular emphasis on the Renaissance period, were first collected by the University Library in the 1920's under the guidance of Professor Milton A. Buchanan. Professor Buchanan later added greatly to the holdings by his bequest to the Library of his own collections of Italian and Spanish literature. The Library also benefited from the advice of Professor Beatrice Corrigan, who not only aided in selecting material for these collections, but also gave generously of items from her own library. With the extensive collection of libretti, as well as a large number of texts available to researchers on microfilm and fiche, these collections form a resource of great value for the study of the history of European literature and the theatre. In total they form one of the largest collections of such material in North America. Some of the holdings are described in Beatrice Corrigan's Catalogue of Italian Plays, 1500-1700, in the Library of the University of Toronto (1961).

Il Capriccio. Italian manuscript. 16th cent.

Fiorillo, Silvio (fl. 1600) La Ghirlanda. Milano, P. Malatesta [1611]

Giancarli, Gigio Artemio (16th cent.) La Cingana. Venetia, G. Bizzardo, 1610.

Giorgi, Felice. Descrizione Istorica del Teatro di Tor di Nona. Roma, Stampe del Cannetti, 1795.

Guarini, Giovanni Battista (1538-1612) Il Pastor Fido. Venetia, G.B. Bonfadino, 1590.

Parabosco, Girolamo (d. 1560) Il Pellegrino. Venetia, G. Griffio, 1550.

Peri, Jacopo (1561-1633) La Dafne. Firenze, G. Marescotti, 1600.

Peri, Jacopo. Euridice. Fiorenza, Stamperia di C. Giunti, 1600.

Tasso, Torquato (1544-1595) Aminta. Crisopoli [i.e. Parma] Tipi Bodoniani, 1793.

Trissino, Giovanni Giorgio (1478-1550) Sophonisba. Vicenza, T. Janicolo, 1529.

East Reading Room

THOREAU MACDONALD

The Library's holdings of material related to the graphic arts in Canada have been enriched by the Thoreau MacDonald Collection, a gift from Mrs. M.E. Edison through the Ontario Heritage Foundation. This collection comprises all books illustrated, designed, or written by Thoreau MacDonald (b. 1901) and includes a set of publications from his own private press, the Woodchuck Press. More ephemeral items designed by MacDonald - exhibition catalogues, bookplates, dust jackets, stationery and advertisements - are also a part of the collection as are some original drawings. The collection was used as the basis for Thoreau MacDonald; a catalogue of design and illustration, by M.E. Edison (Toronto, 1973).

Items exhibited include works by Thoreau MacDonald such as Some Tools of the Pioneers (1936), Birds & Animals (1968) and Farm Drawings (1971); and his designs for title pages and covers for other publications.

THE STANBROOK ABBEY PRESS

The Stanbrook Abbey Press at Callow End, Worcester, England is operated by the enclosed order of Benedictine nuns of Stanbrook Abbey. The Press, started in 1876 with a single hand press, is the oldest surviving private press in England and one of the most distinguished in Europe. The original purpose of the Press was to supply the printing needs of the English Benedictine congregation and from time to time to print works of sound spiritual or intellectual value. From the beginning the Press was an integral part of the nuns' life of dedication and prayer. During its early days, the Press received advice from such notables as Emery Walker, St. John Hornby Robert Gibbing, and Sir Sydney Cockerell who became one of its great benefactors.

The work of the Press has always been technically competent although its early efforts were not particularly distinguished and during the Second World War there was a definite decline in both the quality and quantity of its productions. Following the War, consideration was given to selling the printing equipment. Fortunately, that decision was not carried out and in 1955 Dame Hildelith Cummings was appointed printer. Her natural flair for typographical layout and style revitalized the Press. In 1957 Jan van Krimpen, the eminent Dutch type-designer and fine calligrapher, visited the Abbey. His visit and further communication with the Stanbrook printer

greatly influenced the format of the publications and today the Press regularly uses three of his types. All fine printing and small jobs are set by hand and many of the small editions are decorated with illuminations. Books of any length or complexity are sent to a commercial typesetter to be set on a Monotype machine.

The Stanbrook Abbey Press collection is an excellent example of the production of a modern private press and is remarkable for its quality and beauty. It has come to the Library through the generosity of Miss Cicely Blackstock. Some items on display are:

Christmas Lyrics, fifteenth century. [Edited & modernised from the original versions by the Benedictines of Stanbrook] 1957.

Ambrosius, Saint, Bp. of Milan. Magi Venerunt. 1959.

Augustinus, Aurelius, Saint, Bp. of Hippo. Unless the Grain Die. 1961.

Catholic Church. Liturgy and ritual. [Ritual (Benedictine Nuns, English Congregation)] Rituale abbatum sub regula sancti patris Benedicti in Congregatione Anglicana. 1963.

Maritain, Raïssa. Patriarch Tree. Translated into English by a Benedictine of Stanbrook, with a preface by Robert Speaight. 1965.

Sassoon, Siegfried (1886-1967) The Path to Peace. 1960.

Sassoon, Siegfried. Something About Myself. 1966.

Robertson, Alec. In the Little Things. 1969.

D'Arbeloff, Alexander (b. 1895) The Word Accomplished. Illustrated with etchings by Natalie D'Arbeloff. 1974.

West Reading Room

FRENCH THEATRICAL EPHEMERA

Theatre is by its very nature ephemeral. A theatrical performance is a fleeting experience, meaningful to those who view it in a special and private way which can never be repeated. Modern technology is able to record for future audiences the techniques of a theatrical performance but is unable to recreate the special atmosphere and tension that exists between the performers and audience.

The French theatre in Paris from the 1890's to the early part of this century was exceptional for its wide variety of tradition, invention, experimentation and frivolity. The names of the theatres - the Moulin Rouge, the Chat Noir, the Comédie-Française, the Folies Bergères - the names of the leading actors and actresses - Bernhardt, Coquelin, Mistinguet, Dearly, Printemps, Chevalier - and the names of the districts where much of this

activity took place - Montmartre, Montparnasse, "the Latin Quarter" - call instantly to mind this colourful and exciting period as immortalized in the paintings of Toulouse-Lautrec.

These landmark years, sometimes referred to as "la belle époque", resulted from a number of factors. The control of the established theatres had begun to decline in the last half of the century due in part to their unchanging, traditional repertory. The growing middle class preferred going to a theatre which required little background knowledge and no explanation in order to enjoy it. Finally, a competitive commercialism was initiated by many of the theatre managers, leading to the adoption of the "star system" and "long runs". As managers vied with each other to control the contracts of leading performers in the manner of the Hollywood film studios or modern professional sports teams, the attendant publicity naturally brought their names forward to the public. And like Hollywood or hockey, these "stars" found themselves the objects of adoring "fans".

Whether it was at the cabaret, an operetta, a light comedy or revue, whether at a classical performance or at an experimental production mounted by one of the new little theatres, all theatre patrons were required to purchase a printed admission ticket and were given or bought a printed programme which outlined the performance and participants. The tickets and programmes were printed for one specific occasion; however, these were often kept long after their immediate usefulness had passed. The ticket stub and the programme, which could be taken home, became the only tangible evidence of an ephemeral theatrical experience. Recognizing the public's inclination to save these printed pieces as remembrances, theatre managers offered specially designed "souvenir" programmes, often beautifully illustrated by leading artists, for sale. Sometimes these programmes included biographies and photographs of the stars as well.

The postcard was a recent invention and before long postcards of leading actors and actresses posed in their most recent or most famous roles could be purchased to keep or to send to friends. Picture cards of actresses could be obtained in packages of cigars and cigarettes. And increasingly, photographs of the stars were seen endorsing certain products. There was great scope for the avid collector or the enthusiastic fan.

It is possible to display only a small sampling of the Fisher Library's extensive collection of French theatre programmes and other ephemera. The collection is concentrated on the years 1880-1940, and includes material from the provincial theatres and the Belgian French-language theatre. We are fortunate that an ardent fan of the theatre managed to save and keep so many examples of postcards, programmes, tickets and advertisements for our instruction and pleasure nearly a century later.

VICTORIAN NATURAL HISTORY

The enthusiasm of the Victorians for the study of natural history created a constant demand for books on botany, marine zoology, conchology,

mycology and all the other classes of natural phenomena open to investigation. This collection brings together about one thousand such books ranging from popular field guides and manuals to more substantial scientific treatises. It complements the Darwin Collection, providing evidence of the background against which evolutionary theory grew. The works of Philip Henry Gosse (1810-1888) are particularly well represented. Included in the exhibition is his now rare Illustrations of the Birds of Jamaica (1849).

Other works exhibited include:

Coleman, William Stephen. British Butterflies. London, George Routledge [1860?]

Gosse, Philip Henry. A History of the British Sea-Anemones and Corals. London, Van Voorst, 1860.

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